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The **German Society**
PENNSYLVANIA
Founded in 1764

presents

**The Frederick Delius
150th Anniversary Concert**

Tasmin Little, violin

Akira Eguchi, piano

Sunday

January 29, 2012

at 3:00 p.m.

Albert and Hete Barthelmes Auditorium
611 Spring Garden Street Philadelphia, PA



German Society Calendar of Events

February

Sat. Feb. 11 Women's Auxiliary Monthly Meeting in the Ratskeller 11 am

Fri. Feb. 17 Friday FilmFest presents "Nordwand", 6:30 pm (German with German subtitles)
The famous 1936 attempt to climb the Eiger north face

Mon. Feb. 20 *Karneval/Fachingsparty* by "German Society Philly Kinder"

March

Sat. March 3 Women's Auxiliary Monthly Meeting in the Ratskeller 11 am

Sun. March 4 **GSP Concert Series 2011/2012** — The Wister Quartet Mozart Divertimento; Staneck "A Suite for Ursula"; and Borodin String Quartet No. 2 in D Major, 3 pm

Fri. March 16 Friday FilmFest presents "Der Kniefall des Kanziens" 6:30 pm (German/English with English subtitles)

Mon. March 19 A fascinating look at the life and times of Willy Brand GSP Board Meeting, 7:00 pm

Sat. March 24 *Hamburger Abend* — *Ein Abend an der Waterkant*

April

Sun. April 1 **GSP Concert Series 2011/2012** —

Elissa Lee Koljonen, violin; Natalie Zhu, piano, 3 pm
Ysaye Solo Sonata, Chausson Poeme, Brahms-Joachim Hungarian Dances, Schumann Sonata No. 1 in A Min., Mozart Sonata No. 17 in C Major

Sat. April 7 Women's Auxiliary Monthly Meeting in the Ratskeller 11 am

Fri. April 20 Friday FilmFest presents "Vier Minuten", 6:30 pm (German with English subtitles)

A superb film about the power of music, rebellion and dedication

Sun. April 22 **GSP Concert Series 2011/2012** — The Wister Quartet Schubert Quartettsatz; Beethoven String Quartet in F Minor, Op. 95 (Serioso); Turina Piano Quartet, Op. 67 3 pm

The Horner Library is open

from 9:30 a.m.-12:30 p.m. Saturday mornings.

History of the German Society of Pennsylvania

In 1683 thirteen families from Krefeld under the leadership of Frankfurt lawyer, Franz Daniel Pastorius, founded the first German colony in America: Germantown — today part of Philadelphia.

Many of these immigrants formed clubs that enabled them to preserve their cultural heritage. They also formed clubs that emphasized a specific geographic area, such as the Swabians, Bavarians, Saxons, Danube Swabians, Plardeutsche, Tyroleans, and many others.

The German Society of Pennsylvania, founded in 1764, is the oldest German organization in the United States. It was founded to protect German immigrants from unscrupulous shipping agents and to ensure just treatment on their arrival here.

Since that time, the German Society has dedicated its efforts to preserving German heritage. This it does, for instance, by offering a full-fledged German language program as well as scholarships and prizes to students of German. In addition, the Society is a source of cultural programs, lectures, film series, and seminars. These events build bridges and strengthen national and international relations among individuals, organizations, businesses and governments.

The fine arts program also includes presentations that feature European music and literature as well as access to the Joseph P. Horner Memorial Library for education and research. The newly restored Library, holding over 70,000 volumes, is the largest private German library outside the Federal Republic of Germany.

In serving its members and the community, and in all its undertakings, the Society strives to benefit anyone in need of its resources.

Since the time of Pastorius, more than 8,000,000 Germans reached these shores. Today, 29% of the total population in the United States claims German ancestry.

In March 1907 Ravel composed a short piece for (originally) low voice and piano called *Vocalise-étude en forme de habanera*. It was commissioned by A.-L. Hettich to be used as one of a number of studies by contemporary composers for use in his voice classes at the Conservatoire. Various arrangements subsequently were made. A rare performance of this vocalise was presented by Natalie Dessay and the MET Orchestra under James Levine in New York on May 15, 2011. The version for violin and piano is known as *Pièce en forme d'habanera*. Around the same time Ravel was working on two other major works with a Spanish background: the *Rapsodie Espagnole* which features another habanera and the opera *L'Heure Espagnole*.

Ravel visited England frequently in the 1920's. In July of 1922 at a private musicale Ravel asked the Hungarian virtuoso violinist Jelly d'Aranyi to play some gypsy melodies. She complied and more and more of these were requested, finally stopping at 5 a.m. That evening marked the initial gestation of *Tzigane*.

Ravel finished writing *Tzigane* only a few days before d'Aranyi premiered it on March 26, 1924 in London's Aeolian Hall accompanied by Henri Gil-Marchex. It generally caused a sensation but at least one anonymous critic for *The Times* was unimpressed. *Tzigane* is rhapsodical in the literal meaning of the word, being a series of episodes in the Hungarian manner strung together. The original instrumentation was for violin and piano with the optional luthéal attachment. This curious attachment is kind of a prepared piano which enables the piano to produce sounds like the cimbalom or harpsichord. It became obsolete because the mechanics were too sensitive and needed constant adjustment. One restored luthéal survives with its Pleyel piano in a Brussels museum.

We might note that Delius preferred Ravel's music to that of Debussy. At a gathering of French musicians the question arose about the sources influencing modern French music. Most said it was Rameau, Couperin, Lully, etc. Delius said, "Nonsense! Modern French music is simply Grieg, plus the third act of *Tristan*." Ravel replied, "That is true. We are always unjust to Grieg."

Delius Society Concert

Tasmin Little, violin Akira Eguchi, piano

PROGRAM

EDVARD GRIEG
(1843-1907)

Violin Sonata No. 2 in G Major, Op. 13
(1867)

Lento doloroso - Allegro vivace
Allegretto tranquillo
Allegro animato

FREDERICK DELIUS
(1862-1934)

Violin Sonata No. 2 (1923)
Con moto - Lento - Molto vivace

INTERVAL

FREDERICK DELIUS

Violin Sonata in B Major, Op. posth.
(1892)

Allegro con brio
Andante molto tranquillo
Allegro con moto

MAURICE RAVEL
(1875-1937)

Pièce en forme d'habanera (1907-08)

MAURICE RAVEL

Tzigane (1924)

THIS PROGRAM IS SUPPORTED IN PART BY A GRANT FROM
THE DELIUS TRUST, LONDON

*The audience is invited to a reception in the Ratskeller
following the concert*

About the Artists



Tasmin Little, violin, has enjoyed a flourishing career that has taken her to every continent and major orchestra around the world. She continues to champion seldom-performed repertoire and has received critical acclaim as one of the few violinists to have mastered Ligeti's challenging Violin Concerto, which she has performed with Sir Simon Rattle and the Berlin Philharmonic Orchestra, as well as at the Proms, the Salzburg Festival, New York's Carnegie Hall and Philadelphia's Kimmel Center, receiving unanimous critical praise: "the technical command was glorious" (The Guardian); "a major violin talent" (The Philadelphia Inquirer); and "a formidable soloist" (New York Times).

Artistic Director of the hugely successful "Delius Inspired" Festival in 2006, broadcast for a week on BBC Radio 3, two years later she began her first year as Artistic Director of the annual "Spring Sounds" International Festival. All the while she continued her campaign to bring classical music to a wider audience with her ambitious project "The Naked Violin," a recording released exclusively for download, free of charge on her website, for which she won the 2008 Classic FM/Gramophone Award for Audience Innovation.

This ambitious project, which boldly embraced the internet, achieved phenomenal success after its release and was widely hailed as "revolutionary" and "inspiring." It included an ongoing series of workshops and concerts around the U.K. and created an extraordinary volume of media interest in newspapers, on television, radio and the internet. Within days of the release of The Naked Violin there were over 6,000 international websites linked to Tasmin's site, all talking about the pioneering aspect of the download and her ability to promote the value of music to all corners of society.

Her extensive work in the community, performing and talking to thousands of young people and adults, has brought her critical acclaim from a growing audience, world media, music observers, and politicians alike. As a consequence, she was the subject of a television documentary by the prestigious South Bank Show.

"The Sonata in B Major, Op. posth., has an immediacy about it that is hard to resist — the sheer *joie de vivre* of the outer movements is infectious. The intimate romanticism of the slow movement is contrasted with the idea that brings to my mind the sound of African-American church bells rolling on a Sunday morning and the passionate commitment of the black people praising the Lord."
(Tasmin Little)

Robert Threlfall notes "the ardour of its soaring phrases forms a convincing portrait of the artist as a young man." In the first movement there is a phrase from the new opera Immelin embedded in the second group of themes. Threlfall also writes, "In the second movement opening sections devoted to the finely-controlled rise and fall of the piano's opening melody enclose a processional central episode."

The opening of the last movement recalls the recently-composed symphonic poem *Paa Valderne* at the opening. Threlfall notes, "Here, wider variation of mood and tempo is added to the breadth and power of the first two movements; increasing elements of virtuosity characterize the vigour and brilliance of the exciting close."

Maurice Ravel (1875-1937)

Pièce en forme d'habanera

Tzigane



Ravel was another composer who had Delius connections dating from Frederick's Paris years. Ravel prepared a vocal score for the opera *Margot La Rouge* (1901-2) complete with French words and stage directions. Early in Delius's Paris years, he met William Molard, an amateur composer, writer on music, translator and librettist, and a civil servant in the Department of Agriculture. At one of the musicales at the Molards in 1894 the 19-year-old Ravel met Grieg there and played for him one of his Norwegian dances but was interrupted by Grieg who wanted more rhythm in this peasant dance. Gauguin and Strindberg were also frequent visitors at the Molards.

predecessor; though, just as there, the only full close comes before the start of the final section.

“At the beginning, one of Delius’s endless-seeming spans of violin melody leads the way, with subsections at slightly varying tempos, to a climax immediately followed by a short link introducing the slow middle section. This begins with new material, but shortly a *vivace* episode recalls the jagged outline of one of the episodes from the earlier movement before the reprise of the slow section leads to a full close.

“The finale commences with another new theme, confident and decisive. As it continues, thoughts of the earlier movements are heard, often adjusted in speed to match their new context. The melody from the start of this Sonata is given in the highest register, the tempo increases yet again, and a final recall of the finale’s opening phrase broadens out into a clear C Major cadence, the same key as at the commencement.”
(c) Robert Threlfall, 1997

The 1892 B Major Sonata was written in the middle of Delius’s Paris period and falls between the operas *Irmelin* and *The Magic Fountain*. There was a private performance in 1893 at the home of the young pianist Harold Bauer whose widow apparently had the original manuscript which has been untraced since her death. The piece was offered for publication to C. F. Peters in Leipzig but was rejected by Dr. Max Abraham, head of the firm, and this greatly angered Grieg.

BBC broadcasts in 1957 and 1958 by Wilfred and Bernice Lehmann using a copy of the manuscript were the first performances given since 1893, and in 1975 David Stone, with Robert Threlfall at the piano, gave the first public performance in London for the U.K. Delius Society. The same year these artists with the support of the Delius Society recorded the sonata on Pearl SHE 522.

The first Philadelphia performance came on the first public concert by the Philadelphia Delius Society on March 11, 1977 (three months after the Society’s founding) by David Stone with Vladimir Sokoloff at the piano. They played from the copy of the manuscript parts. Publication came also in 1977 by Boosey & Hawkes with the violin part edited by David C. Stone.

Her discography, currently numbering twenty-four recordings, reflects her wide-ranging repertoire extending from Bruch and Brahms to Finzi, Karłowicz, and Arvo Pärt.

Tasmin Little is an Ambassador for The Prince’s Foundation for Children and the Arts, President of the European String Teachers’ Association and a Fellow of the Guildhall School of Music and Drama. She has further received Honorary Degrees from the Universities of Bradford, Leicester, Hertfordshire, and the City of London. She plays a violin made by Guadagnini in 1757 and has, on kind loan from the Royal Academy of Music, the “Regent” Stradivari of 1708.

Official website: www.tasminlittle.org.uk



Akira Eguchi, piano, has been acclaimed for his extraordinary artistry, maturity and intelligence. He has captivated audiences and critics throughout the world as a piano soloist, chamber musician, harpsichord player and collaborative pianist. Since making his highly acclaimed New York recital debut at Alice Tully Hall in 1992, Mr. Eguchi has performed in the foremost music centers in the United States, Europe and the Far East and praised as a “pianist of fluency and rectitude” by The New York Times.

Mr. Eguchi is the recipient of numerous awards and prizes, including the prestigious William Petchek Award and the William Schuman Prize from The Juilliard School for outstanding achievement and leadership in music.

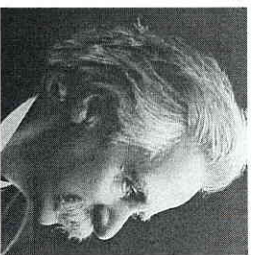
Born in Tokyo, Mr. Eguchi received a degree in Music Composition from Tokyo National University of Fine Arts and Music, where he subsequently served as a faculty member. Mr. Eguchi received his Master’s Degree in Piano Performance from The Juilliard School. He has studied with Herbert Stession, Samuel Sanders, Hiroshi Toyama, Shin Sato, Akira Kitamura, Ichiro Mononobe, and Akiko Kanazawa.

Currently living in New York City and on the faculty of CUNY Brooklyn College, he also teaches at Senzoku-Gakuen Music College in Japan as a guest professor. Official website: www.akiraeguchi.com

PROGRAM NOTES

by William Marsh, William Threlfall and Tasmin Little

Edvard Grieg (1843-1907) **Violin Sonata No. 2 in G Major, Op. 13**



The Delius-Grieg friendship was a strong one and began when he met the Norwegian composer in Leipzig during his studies there in 1886-87 after Delius returned from America. There were many walking tours in the Norwegian mountains, often in the company of the Norwegian composers Christian Sinding and Johan Halvorsen. Then there was the famous Christmas Eve party in 1887 when all of these composers were to each offer a new piece of their own. The excess of schnapps took its toll and the project failed. However, Peter Warlock in his biography of Delius said that in the wee hours Delius played on the piano the piece we now know as *Sleigh Ride*.

Edvard and Nina Grieg were in London in April 1888 and persuaded Julius Delius, Frederick's father, to allow him to continue his musical studies. Frederick dined with the Griegs in London on May 4, 1888 and two days later left for Paris where he lived for several months with his wealthy Uncle Theodor who introduced him into the artistic and social circles there. Julius supported Frederick for a time, but there seems to be no evidence that Frederick ever again enrolled in any conservatory.

It is significant that Delius thought so much of the Griegs that he dedicated his melodrama for orchestra, *Paa Vidderne* (1888) to Edvard and the *Five Songs from the Norwegian* (1888) and *Seven Songs from the Norwegian* (1889-90) to Nina. Further, Grieg's setting of *I Ola-Dalom, i Ola-Kjonn*, Op. 66, No. 14 from the "19 Norwegian Folk Songs," served as the basis for Delius's famous *On Hearing the First Cuckoo in Spring*. The translation of the Grieg setting is "In Ola Valley, in Ola Lake."

Two books by Lionel Carley document the Grieg-Delius relationship: *Grieg and Delius. A Chronicle of their Friendship in Letters*,

Marion Boyars Publishers, Ltd., London and New York, 1993; and *Edvard Grieg in England*, the Boydell Press, Woodbridge (U.K.) and Rochester, NY, 1998.

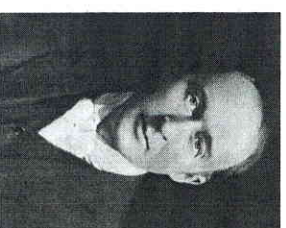
Grieg's Violin Sonata No. 2 was the composer's favorite work. He often accompanied noted violinists such as Joachim (St. James's Hall, March 9, 1889) when the music critics gave it a mixed review. As late as 1906 the Griegs gave a concert in the home of Mr. and Mrs. Edgar Speyer (he being a financier, music lover, and Chairman of the Board of the Queen's Hall Orchestra). There Edvard accompanied Mrs. Speyer in a performance of the sonata and the young Percy Grainger played two of Grieg's Norwegian Peasant Dances.

The Sonata No. 2 has been called the "dance sonata" where Grieg is identified as the true Norwegian. A dance motif is the main theme and a ballade motif is the secondary theme. The second movement contains a very lovely song theme and the third is full of youthful enthusiasm, vigor, and the joy of life.

In 1907 Percy Grainger went to Trolldhaugen to go over the Grieg A Minor piano concerto which he was to play at the Leeds Festival in October with the composer conducting. Shortly thereafter when the Griegs had reached Bergen on their journey to London for rehearsals, Grieg (then very ill) had to be hospitalized and died on September 4, 1907. Grainger did play the concerto in Leeds with Stanford conducting. At a Queen's Hall Memorial Concert on October 23, 1907, the Second Sonata was played by Adolph Brodsky with Grainger at the piano.

Frederick Delius (1862-1934)

Violin Sonata No. 2 **Violin Sonata in B Major, Op. posth.**



Delius wrote four sonatas for violin and piano. Tasmin Little has recorded all four which are currently available on Sony 88887532142. Sonata No. 2 (1923) is the shortest of these and is in one movement with three distinct sections:

"The three main sections into which the piece falls are knit more firmly together than in its